



SING



AMERICA

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COMPILATION PRODUCED BY DAVID ALTSCHUL AND GREGG GELLER

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All artists' royalties and Warner Bros. Records' profits from this album will be donated to the SAVE AMERICA'S TREASURES endowment at the National Trust for Historic Preservation to preserve our nation's glorious heritage—our monuments, parks, archives and landmarks...from sea to shining sea.



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SAVE AMERICA'S
TREASURES

NATIONAL TRUST FOR HISTORIC PRESERVATION

SAVE AMERICA'S TREASURES



OUR HISTORIC SITES, MONUMENTS, AND ART DEFINE US AS A people and as a nation. The Star Spangled Banner. The ancient native dwellings at Mesa Verde National Park. Louis Armstrong's musical archives.

But all across America, too much of our unique heritage is deteriorating right before our eyes. **Save America's Treasures** was created to ensure that the science, culture, and history that tell the American story will be preserved for future generations. As we approach the Millennium, I hope all of us find many ways to honor the past and imagine the future together.



Hillary Rodham Clinton

— FIRST LADY HILLARY RODHAM CLINTON
Honorary Chair, **Save America's Treasures**

In communities across the country, many of the cherished buildings, documents and artifacts that represent our diverse American experience are in danger of being lost. Once they're gone, they're gone forever.

Save America's Treasures is a public-private partnership between the White House Millennium Council and the National Trust for Historic Preservation. Launched in May 1998, it is a national effort to protect and preserve America's threatened cultural treasures. To find out how you can help to save a treasure, visit www.saveamericastreasures.org Or, contact **Save America's Treasures** at the National Trust for Historic Preservation 1785 Massachusetts Avenue, NW, Washington, DC, 20036, (202) 588-6202



Warner Bros. Records is proud to be associated with **Save America's Treasures**, a program devoted to preserving the symbols of American heritage and culture. All our profits from the sale of **SING AMERICA** will be donated to **Save America's Treasures**. Appropriately, the album contains music by many of the treasured songwriters and recording artists of the 20th century, icons who represent the full spectrum of American music—pop, rock, folk, rhythm and blues, country, jazz, and classical.

There are two recordings that make their debut on this collection: the composition that gives the album its title, "Sing, America," written by Jim Kellahin and Ian Seeberg, and performed by mezzo-soprano Denyce Graves; and a medley, "America The Beautiful/ We Shall Overcome," by the gospel choir O'Landa Draper's Associates with all-star soloists. As you listen to this album, we hope you'll agree that the selections express the values that inspire Americans from every walk of life. They were chosen to evoke the sweep of American history and the diversity of our culture—who we as a people have been, who we are today, and who we aspire to become.

Undertaking the challenge of compiling a benefit album is not without its concerns. First among them is securing permission for use of recordings from the artists and their record companies. Having selected an ambitious program, including some songs by artists who have never before been associated with a benefit album, we were apprehensive about the response that awaited our requests. Fortunately, the artists (or their heirs) as well as the record labels enthusiastically embraced the concept of **Save America's Treasures** and waived all compensation. Their generosity has enabled us to assemble an album that reflects a panorama of American music—recordings that span nearly a half-century and compositions that span more than two centuries.

"This land is your land, this land is my land," wrote Woody Guthrie, striking a bargain, with a set of responsibilities, between the singer and the listener that should not be cast aside. "From California to the New York island/From the redwood forest to the Gulf Stream waters, this land was made for you and me."

THE SONGS

Fanfare For The Common Man

The Brooklyn-born composer Aaron Copland single-handedly re-defined Americana in classical terms with three ballets from more than a half-century ago, **BILLY THE KID**, **RODEO**, and **APPALACHIAN SPRING**. His “Fanfare” finds its foremost interpreter in Leonard Bernstein, another iconoclast who broke from European tradition to give American-bred classical music an identity of its own.

The House I Live In

Frank Sinatra recorded the original version of this song in 1945; it took on a life of its own as a paean against racial and religious bigotry and intolerance, and inspired director Mervyn LeRoy’s short film starring Sinatra, which was awarded a Special Oscar the following year. The mature Sinatra made this recording with Fred Waring and His Pennsylvanians in 1964.

America

The universal tale of an orthodox Jewish cantor’s son whose love of secular music nearly rends his family asunder is the story of **THE JAZZ SINGER**, Hollywood’s first “talkie” in 1927 starring Al Jolson, remade a half-century later by Neil Diamond. “One from the heart for my grandparents who made the journey and passed on the folklore of it to their grandchildren,” was how Diamond described the film’s key song. “I am just passing it on to my kids and theirs.”

Living In The Promiseland

This song is a different perspective of the immigrant experience, in which Emma Lazarus meets the Book of Psalms on the trail West. Willie Nelson touched a common chord with this reminder that “the prayer of every man is to know how freedom feels.”

Graceland

Paul Simon won new acclaim for his ground-breaking album, **GRACELAND**, in the mid-1980s. The set’s title song, with its impressionistic imagery and evocative detail, transforms Elvis Presley’s Memphis mansion into a modern symbol of safe haven for the dispossessed.

Sir Duke

Stevie Wonder’s career landmark is **SONGS IN THE KEY OF LIFE**, a double-LP that took him more than two years to create. Its centerpiece is this homage to Edward Kennedy Ellington, whose death in 1974 left a giant musical void. This year’s celebrations in honor of Duke’s 100th birthday (April 29) make this tribute even more timely—and note Stevie’s reference to Ella and Louis, which brings us to...

Summertime

George and Ira Gershwin’s 1935 operetta **PORGY & BESS** was inspired by the “American Negro folk blues and jazz” of that era, and informed by DuBose and Dorothy Heyward’s lyrical vision of life on a mythical Catfish Row. Two decades later, an abundance of jazz and pop treatments anticipated Otto Preminger’s film version of **PORGY & BESS** due for release in 1959. None, however, could rival the classy verve of Ella and Louis here.

Amazing Grace

In 1970 Judy Collins chose to record this 18th-century composition in St. Paul’s Chapel at Columbia University because of, she said, its “perfect acoustics.” “Amazing Grace” soon became probably the oldest song, and certainly the only traditional Protestant hymn, to reach the top of the music charts in recent times, if ever.

Oh, Susannah

Our country’s first “professional” songwriter Stephen Foster composed some 200 minstrel songs and sentimental ballads that have captured the imagination of singers like James Taylor for 150 years. This staple was introduced at the Eagle Saloon in Foster’s native Pittsburgh on September 11, 1847, then sold to a publisher for \$100. When the gold rush ‘49ers brought the song West, its value increased a hundred times a hundredfold—who could estimate the value of Foster’s work today?

Take Me Home, Country Roads

Longing for home—be it the newly-arrived immigrant’s nostalgia for the *auld sod*, the *cumpari*’s for the hills of Rome, the *landsgman*’s yearning for the *shtetl*, or the early pioneer’s for the East—is a recurring theme in popular music. Here is a distinctly American take on the idea by John Denver, known for his dedication to ecological and environmental causes, whose very name conjured the vast mountainous landscapes of the West.

City Of New Orleans

“Good morning America, how are you? Don’t you know me, I’m your native son/I’m the train they call the City of New Orleans, I’ll be gone 500 miles when the day is done”—in 1972, America’s appetite for “train songs” gave 25-year-old Arlo Guthrie and Chicago singer-songwriter Steve Goodman the most popular track in this tradition since “I’ve Been Working On The Railroad.”

Blowin’ In The Wind

In the summer of 1963, nearly a decade after Brown v. Board of Education, you could feel the *vox populi* rising in support of the Civil Rights movement, underscored by the acceptance of this song (Peter, Paul & Mary’s version reached No. 2 nationally), written by a still relatively unknown Bob Dylan.

If I Can Dream

The aforementioned Elvis Presley, apparently deeply affected by the assassination of the Rev. Dr. Martin Luther King Jr. in his hometown, Memphis, on April 4, 1968, introduced this song (clearly inspired by Dr. King’s “I Have a Dream” speech) to close his “Comeback” television special two months later.

America The Beautiful/We Shall Overcome

Here is a triumph for the Memphis-based Associates, who have overcome the sudden 1998 death of their young leader O’Landa Draper and returned to the studio to record this medley. By intertwining the rugged Negro spiritual—which became the Civil Rights movement’s anthem in the 1960s—with “America The Beautiful,” the group has made a powerful statement for a new era. An all-star lineup of guest soloists—each a major voice in contemporary gospel—lifts this premiere recording to higher heights.

This Is My Country

Curtis Mayfield’s music of the 1960s intuitively grasped the essence of an awakening black consciousness. His recordings with The Impressions embodied the soul of changing times, beginning with “People Get Ready” and “Keep On Pushing” and culminating in a song cycle that included this song as well as “We’re A Winner” and “Choice Of Colors.”

Back In The U.S.A.

Chock full of ‘50s images of hot rod America at the peak of post-war affluence, Chuck Berry’s take on the “home sweet home” theme in the summer of 1959 was revived two decades later by Linda Ronstadt as a paradigm of good old four-on-the-floor American rock & roll.

Centerfield

When John Fogerty, whose hits with Creedence Clearwater Revival helped define an earlier era, returned to recording in 1985, this song provided the title of his comeback album. It embodies the optimism of the American spirit and joins “Take Me Out To The Ballgame” as an ode to the National Pastime.

This Land Is Your Land

When the subject turns to an alternative National Anthem (as it inevitably does every decade or so), Woody Guthrie’s durable Dust Bowl ballad always appears near the top of the list. He was inspired to write this song after hearing Kate Smith sing “God Bless America,” or so the story goes. Every schoolchild, camper, and scout (and virtually every adult American) knows the basic three verses popularized by The Weavers and sung here by Peter, Paul & Mary.

God Bless America

From the same discussion of an alternative to the National Anthem comes this flag-waver by Irving Berlin. He wrote it for an Army musical during World War I but decided to hold the song back. Twenty years later, on Armistice Day 1938, Kate Smith introduced "God Bless America" on the radio; she recorded it in 1939 and it went on to become the new patriotic hit of the World War II years. Here, it is revived for another generation by teenage country star LeAnn Rimes.

Sing, America

Heard only on Armed Forces Radio Fourth of July broadcasts since it was composed in 1982, this uplifting song patiently awaited its moment—which arrived when it was chosen for the album that now bears its name. Opera singer Denyce Graves calls it "very majestic," but the lyrics describe it best: "...a song of freedom for the children to be born."

The Star Spangled Banner

Cher's stunning performance of our National Anthem at Super Bowl XXXIII serves to remind us why **Save America's Treasures** is such an important endeavor. For the garrison flag that flew over Baltimore's Fort McHenry in the War of 1812, and inspired Francis Scott Key to write "The Star Spangled Banner," is today faded and threadbare and, like so many of our historic sites and buildings, documents, artifacts and monuments, in urgent need of restoration. By benefitting **Save America's Treasures**, this collection of our country's musical treasures helps ensure a future for our past.

— DAVID ALTSCHUL AND GREGG GELLER
Warner Bros. Records, 1999

Warner Bros. Records would like to express its appreciation to all the artists, their record companies, and the publishers of "Amazing Grace," "America," "Blowin' In The Wind," "Centerfield," "City Of New Orleans," "Fanfare For The Common Man," "Graceland," "Sing, America," "Sir Duke," "Summertime," "Take Me Home, Country Roads," "This Is My Country" and "This Land Is Your Land" for their generous contributions to this project.

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...and, of course, very special thanks to First Lady Hillary Rodham Clinton.

**1. LEONARD BERNSTEIN
(WITH THE NEW YORK PHILHARMONIC)**

Fanfare For The Common Man 3:10

(Aaron Copland)

Boosey And Hawkes Inc., ASCAP

from the album **THE JOY OF BERNSTEIN**

(Deutsche Grammophon 445 486) 1994

Courtesy of Deutsche Grammophon GmbH

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a Division of PolyGram Group Distribution, Inc

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2. FRANK SINATRA

The House I Live In 3:38

(Lewis Allan, Earl Robinson)

Music Sales Corp., ASCAP

ARRANGED BY NELSON RIDDLE

PRODUCED BY SONNY BURKE

from the album **AMERICA, I HEAR YOU SINGING**

(Reprise 2020) 1964

3. NEIL DIAMOND

America 4:17

(Neil Diamond)

Stonebridge Music, SESAC

ARRANGED AND CONDUCTED BY ALAN LINDGREN

PRODUCED BY BOB GAUDIO

from the album **THE JAZZ SINGER**

(Columbia 67569) 1980

Neil Diamond appears courtesy of Columbia Records

©1980 Neil Diamond and Sony Music Entertainment Inc.

4. WILLIE NELSON

Living In The Promiseland 3:19

(David Lynn Jones)

Skunk DeVille Music/Mighty Nice Music

administered by Bluewater Music Corp., BMI

PRODUCED BY WILLIE NELSON

from the album **THE PROMISELAND**

(Columbia 40327) 1986

Willie Nelson appears courtesy of Columbia Records

©1986 Sony Music Entertainment Inc.

5. PAUL SIMON

Graceland 4:50

(Paul Simon)

Paul Simon Music, BMI

PRODUCED BY PAUL SIMON

from the album **GRACELAND** (Warner Bros. 46430) 1986

©1986 Paul Simon

6. STEVIE WONDER

Sir Duke 3:53

(Stevie Wonder)

Black Bull Music Inc./Jobete Music Co. Inc. administered

by EMI April Music Inc., ASCAP

PRODUCED BY STEVIE WONDER

from the album **SONGS IN THE KEY OF LIFE**

(Tamia 340) 1976

Courtesy of Motown Record Company, L.P., under license

from PolyMedia, a Division of PolyGram Group

Distribution, Inc.

©1976 Motown Record Company, L.P.

7. ELLA FITZGERALD AND LOUIS ARMSTRONG

Summertime 4:58

(George Gershwin, DuBose and

Dorothy Heyward, Ira Gershwin)

George Gershwin Music/DuBose and Dorothy Heyward

Memorial Fund Publishing/Ira Gershwin Music,

all rights administered by WB Music Corp., ASCAP

ARRANGED AND CONDUCTED BY RUSS GARCIA

PRODUCED BY NORMAN GRANZ

from the album **PORGY & BESS**

(Verve V6 4011-2) 1958

Courtesy of Verve Records, under license from PolyMedia,

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©1958 Verve Records, Inc.

8. JUDY COLLINS

Amazing Grace 4:07

(John Newton) arranged and adapted by Judy Collins

Rocky Mountain National Park Music Co. Inc., ASCAP

PRODUCED BY MARK ABRAMSON

from the album **WHALES AND NIGHTINGALES**

(Elektra 75010) 1970

Courtesy of Elektra Entertainment Group, Inc.

9. JAMES TAYLOR

Oh, Susannah 1:58

(Stephen Foster)

PRODUCED BY PETER ASHER

from the album **SWEET BABY JAMES**

(Warner Bros. 1843) 1970

10. JOHN DENVER

Take Me Home, Country Roads 3:09

(John Denver, Bill Danoff, Mary Danoff)

Cherry Lane Music Publishing Co. Inc./

Dreamworks Songs administered by Cherry Lane

Music Publishing, ASCAP

PRODUCED BY MILT OKUN

from the album **POEMS, PRAYERS & PROMISES**

(RCA 4499) 1971

Courtesy of The RCA Records Label

11. ARLO GUTHRIE

City Of New Orleans 4:31

(Steve Goodman)

Turnpike Tom Music/Jurisdad Music, ASCAP

PRODUCED BY LENNY WARONKER AND JOHN PILLA

from the album **HOBO'S LULLABY** (Reprise 2060) 1972

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12. BOB DYLAN

Blowin' In The Wind 2:46

(Bob Dylan)

Special Rider Music, SESAC

PRODUCED BY JOHN HAMMOND

from the album **THE FREEWHEELIN' BOB DYLAN**

(Columbia 8786) 1963

Bob Dylan appears courtesy of Columbia Records

Originally released 1963 Sony Music Entertainment Inc.

13. ELVIS PRESLEY

If I Can Dream 3:11

(Walter Earl Brown)

Gladys Music administered by Williamson Music, ASCAP

from the album **ELVIS** (RCA 4088) 1968

Courtesy of The RCA Records Label

14. O'LANDA DRAPER'S ASSOCIATES

Featuring Yolanda Adams, Shirley Caesar,

Darryl Coley and James Moore

America The Beautiful/

We Shall Overcome 6:10

(Katherine Lee Bates, Samuel A. Ward)

PRODUCED BY SANCHEZ G. HARLEY AND

JIM ED NORMAN for JEN Productions

Yolanda Adams appears courtesy of Elektra

Entertainment Group, Inc.

Shirley Caesar appears courtesy of Myrrh Records

Darryl Coley appears courtesy of Verity Records

James Moore appears courtesy of Malaco Records

15. THE IMPRESSIONS

This Is My Country 2:48

(Curtis Mayfield)

Warner-Tamerlane Publishing Corp., BMI

PRODUCED BY CURTIS MAYFIELD

from the album **THIS IS MY COUNTRY**

(Curton 8001) 1968

16. **LINDA RONSTADT**
Back In The U.S.A. 2:58

(Chuck Berry)

Isalee Music, BMI

PRODUCED BY PETER ASHER

from the album **LIVING IN THE U.S.A.** (Asylum 155) 1978

Courtesy of Elektra Entertainment Group, Inc.

©1978 Elektra/Asylum Records

17. **JOHN FOGERTY**
Centerfield 3:50

(John Fogerty)

Wenaha Music Co., ASCAP

PRODUCED BY JOHN FOGERTY

from the album **CENTERFIELD** (Warner Bros. 25203) 1985

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18. **PETER, PAUL & MARY**
This Land Is Your Land 2:26

(Woody Guthrie)

TRO-Ludlow Music Inc., BMI

PRODUCED BY ALBERT GROSSMAN

MUSICAL DIRECTOR: MILT OKUN

from the album **MOVING** (Warner Bros. 1473) 1963

19. **LEANN RIMES**
God Bless America 3:05

(Irving Berlin)

Irving Berlin Music Co. administered by Williamson Music, ASCAP

PRODUCED BY WILBUR C. RIMES

from the album **YOU LIGHT UP MY LIFE** (Curb 77885) 1997

Courtesy of Curb Records, Inc.

©1997 Curb Records, Inc.

20. **DENYCE GRAVES**

Sing, America 4:10

(James Kellahin, Ian Seeberg)

JKI Music, ASCAP

ARRANGED AND CONDUCTED BY BERGEN WHITE

PRODUCED BY JIM ED NORMAN for JEN Productions

21. **CHER**

The Star Spangled Banner 2:01

(Francis Scott Key, John Stafford Smith)

PRODUCED BY KOFI

Recording used with permission of the National Football League

COMPILATION PRODUCED BY
DAVID ALTSCHUL AND GREGG GELLER

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includes Cher's performance of the National Anthem at Super Bowl XXXIII

2-47245 (#1)



SING AMERICA

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